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Recognize a great Carleton community member today! Nomination deadlines for the Founder's Award and the Humanitarian Alumni Award are coming up soon. To submit a candidate or for full nomination criteria, visit carleton.ca/alumni/learn/awards.



This award, a stylized interpretation of the Carleton University raven, was created in the School of Industrial Design.

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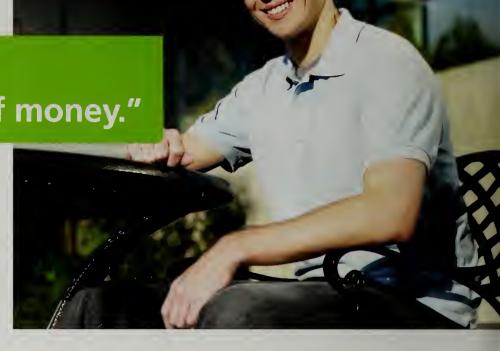
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- Miika Klemetti Satisfied client since 2008



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## A New Way of Looking at an Isolated Community

'm standing just down the way from the base of a trail leading to Brimstone Head on Fogo Island, Newfoundland.

From here, it's an easy two-kilometre hike up a rocky hill to the place that the Flat Earth Society insists is one of the four corners of the world. It doesn't seem that way. At the summit, you can see off into the forever; there are no squared-off edges or nooks. Everything is open and unpopulated.

What do you do with this barren place? It's rich in beauty but poor in industry. Zita Cobb, BCom/80, found opportunity in those two factors and used her significant equity—earned from years working in high tech—to launch the Shorefast Foundation, which we explore in a feature starting on page 14. The goal is to create a new economy on the "island off an island" where she grew up, to replace the one that was wiped out.

It's been 20 years since the Canadian government declared a moratorium on the cod fishery. It seems like forever ago that it was in the headlines: a predictable viewpoint for those who are from away. Here, the damage of having no economic mainstay

is felt widely. There is little work on Fogo Island save for a few shops and services, hints of a tourism economy, and some fishing and seal hunting. There are sparks of other industries—boat making and crafting come to mind—and the kind of work ethic to make it happen.

It's easy to trot out the expected clichés about the people (hospitable, hardscrabble) and the weather (sympathetic to the situation)—we found that to be largely true when we visited the island in April of this year, with fantastic tour guides Sandra Cull and P.J. Decker, and experienced one bright, sunny day and three overcast ones. For this assignment, photographers Luther Caverly and his assistant, Lindsay Ralph, wanted to tap into those greys and blues and capture them in a way that they can be seen and felt up close. To that end, Caverly used a tilt-shift lens to amplify those moody vistas.

"To me—and, I think, to a lot of people who have never been there—Newfoundland is this weird, wet, foggy dream world," Caverly says. "Using a tilt-shift lens let me obscure select areas of the frame, so it feels kind of like opening your eyes for the first time in the morning."

\* \* \*

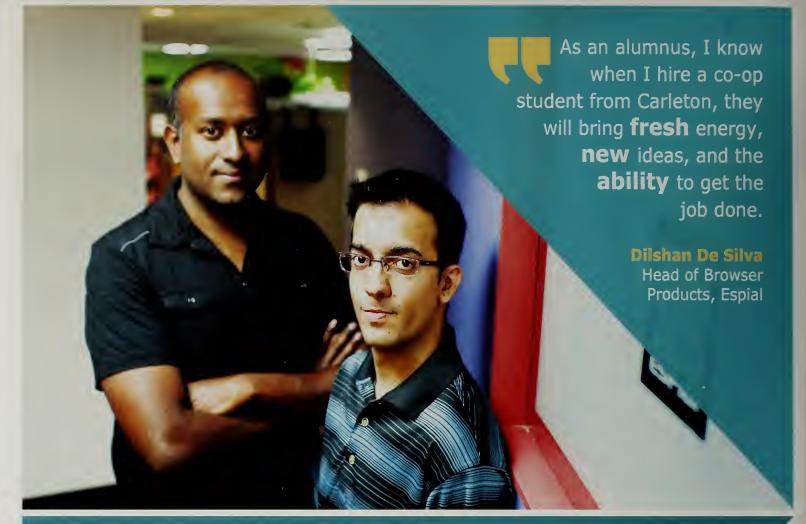
On the topic of shifts, we're making a few here. Starting with this issue, *Carleton University Magazine* drops an issue from three to two. You'll find us in your mailbox in fall and spring in an expanded paper size and higher page count. In addition to saving on printing costs, the change allows us to put time and money into web reporting and the up-to-the-minuteness it allows in content and delivery. To do that, we've launched a new blog covering the in-betweens of news and culture with some added academic ballast.

Taking a title from your favourite seminar course, the blog, called Special Topic, dives into a well-focused area of study in short posts that are anchored under four titles: At Issue, Explainer, Free Advice, and Here's a Thought. You can find it online at specialtopic.carleton.ca or through Twitter: @cuSpecialTopic.

—Fateema Sayani 🛛

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twice annually covering next-tech research,
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achievement, and campus lore. Email us at the
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**Dilshan De Silva** BCS/98

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# THE TALENT YOU KNOW





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## YOUR LETTERS



In response to our anniversary edition, celebrating Carleton's 70th year, Ernest Macdonald, BSW/52, MSW/53, from Charlottetown, P.E.I., front row, third from right, sent in this photo of the 1952-1953 class of the St. Patrick's School of Social Welfare. Their year-end celebration was held at Standish Hall in Hull, Que. Pictured in the last row, from L-R: Miriam Lorz, Peggy Korman, Laura Crealy, Floyd Neville, Kay Shane, Eve Nolan and Jim O'Leary; Middle row: Marilyn Bell, Anu Mukerji, Elspeth Ireland, Doreen Cullen, Genevieve Donlon, Lee Messinger, Catherine Johnson, Dick Wallace, Vic Favasuli and Eugene Macdonald; Front row: Therese Michaud, Bill Graham, Evelyn Golberg, Marie Chauvin, Macdonald, Louise Alarie and Dunstan Murphy.

#### MEMORY LANE

Thank you for the clever Summer edition celebrating Carleton's 70th birthday. By way of ostentation, I attended Carleton's opening day and took the night class in Russian language studies in 1942. I still have the textbook, entitled Bondar's Simplified Russian Method, if anybody wants it.

The class was held in one of the classrooms of the Ottawa Ladies' College building on First Avenue, which was vacant because the college folded about that time. Messrs. Tory and MacOdrum purchased the building for Carleton from the Bronsons, a local well-to-do family that occupied Wall Street long before it was cool. If I am not mistaken, the motto of the Ottawa Ladies' College was Success Is Naught; Endeavour Is All.

I well remember seeing Professor Tory in his shirt sleeves in the office that first night, hard at the job of main founder and first president of Carleton College, as it was called then. After coming from Nova Scotia and teaching math at McGill and founding the University of Alberta, Professor Tory must have felt that great big Canada was not an easy country to govern wisely and that graduates who aspire to public office, and their assistants, should be educated to do so. To that end, I can hear Dr. Tory's applause from heaven for the creation of the post-graduate course for them in Carleton's Faculty of Public Affairs.

-Lionel Metrick, BSc/47, Ottawa, Ont.

## SPROTT'S SMARTS

Re: Imagine a Different Piggy Bank, Summer 2012

Your article about Eric Sprott's opinions on higher education asks, "Do you like what Sprott says?" My answer is yes—and no. Here's the breakdown: Gold! Love it. And I will continue to love it until there's no more food or water in the world and it becomes a pretty rock.

Joining the workforce after Grade 12? No. University isn't for everyone, but it should be de rigueur for those with academic skill. In our house, university is not negotiable. Over the years, we've watched our kids grow intellectually, and each is now doing interesting graduate work. Adding a few dollars to their coffers as working high school grads (and what jobs are even available?) is to us—and even more so to them-no contest to the benefits of being immersed in clever thought. And yes! The cost of tuition and the often necessary student loan system hurts graduates, hurts parents and hurts the economy. -Joan McDougall, BAHons/77, Ottawa, Ont.

#### **ERRATA**

Some incorrect information appeared in the last issue. Carleton University Magazine regrets the errors. In a story headlined Build a Lightweight, Intelligent Robot, it should be noted that testing for Kapvik, the robotic Mars rover, took place at Petrie Island, east of Ottawa, by members of the Space Exploration Engineering Group. Oh, Oh! In the Design Mindfully section of our anniversary edition, we accidentally referred to the Spline Chair, created by Karim Rashid, BID/82, as the Oh Chair. The actual Oh Chairs appear at right. You may be seated.



## carleton

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Carleton University Magazine is published twice annually for the university's alumni, faculty, staff and friends. The magazine is the university's primary vehicle for providing information on the complishments of a lumpi accomplishments of alumni, faculty and students and on significant issues and developments

within the university and alumni communities. The magazine is distributed to 90,000 alumni worldwide

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Dear Alumni,

With cyclical regularity three fundamental questions about higher education are posed, calling forth a torrent composed of equal amounts of ink and anxiety. We are asked about innovation and efficiencies which might include use of technology, scheduling, compression and ease in credit transfer, about the distinctive mandate and character of institutions, and the balance in revenue source (tuition and government grants) and the possibility of doing more with less. One might reduce the three questions to three words: lack of funding. On the other hand, we should always, in difficult or easy economic times, challenge ourselves to improve, to save valuable time and resources.

Carleton University has long been a leader in embracing technology. Our innovative programs with Algonquin College save students two to three years in time and fees and stand as models for a new way of viewing the relationship between community colleges and universities: as simultaneous partners rather than as sequential silos. Your university excels in offering support services to students, winning, for example, a national award for the mental health initiative and in creating new pathways to graduation.

Size, location and history shape Carleton's unique identity which lies in an innovative and interdisciplinary approach to knowledge acquisition and to solving real-world

problems. Teaching, research, service to the community and the development of the regional economy through efforts which include global ventures, are all infused with the same quest for excellence which is achieved with spirit, intelligence, dedication, creativity and entrepreneurship.

Education is worthwhile to individuals and society. As citizens and proud graduates we need to support both education and our alma mater. More than ever we need to create endowments to assist our students whose families simply cannot afford to do so.

In the end, those three questions are indeed about money but they also raise profound, existential issues requiring us to define ourselves, our goals and to reflect on the means to achieve them.

Our mission is critical and it is important to reflect on our accomplishments and the challenges we face in the context of changing times as well as economic downturns.

Together we can continue to build a strong, scholarly community in a great city and nation. Together we can create prosperity for future generations and financial as well as intellectual sustainability for essential institutions like Carleton University.

Roseann O'Reilly Runte President and Vice-Chancellor



Carleton University Magazine's new blog covering academic insight, ephemera, and other brainy matters \*



\*Focusing on the things you never even thought possible

1,256 Comments





## What I Do—My Job at Twitter

Nancy Broden, BAHons/90, works for the micro-blogging site heading a team in charge of twit recruitment. Computer science grad, you're probably thinking. Not so. The 46-year-old has an art history degree and also studied professional dance. Her father was "immensely relieved" when she decided to give up dance, but did he expect her to end up in San Francisco, working for a worldwide brand? Broden on her life in tech's fast lane

WRITTEN BY JENNIFER CAMPBELL PHOTO BY LUTHER CAVERLY

Her Tools. "iPhone 5. It's always on. Social media is 24/7."

The Job at Twitter: "I manage a team of designers who focus on growing our user base. We oversee the new-user experience and get you to a point where you have some understanding of what Twitter is."

How She Got Her Job: "In the mid-'90s, I was working at a commercial gallery in Toronto. Although I wanted to be a curator, I realized I'd have to wait 10 to 15 years for people to retire. I met people getting into technology, and one showed me HTML. It's very basic stuff. I knew then and there what I was going to do. So I did what I always do. I went back to school. I jumped in at the deep end and took programming languages [at Ryerson and University of Toronto.]"

Twitter's Revenue Stream: "In 2010, it became clear that advertising is what we would be doing. Twitter maintains that [it's best] to make the content itself the advertising. We won't have traditional web advertising [i.e., banners]. We have three entities that can be monetized. One is the

tweet itself. If you write an engaging tweet, it will appear in someone's timeline. The tweet is the most compelling ad product we have, but brands can also pay for promoted accounts [through] 'who to follow' or 'suggested users.' The third area is trends. With the Olympics, NBC could promote its Olympics hashtag on Twitter and pay for that."

On Her Twitter Activity: "When I first joined, in 2007, my friends were talking about their lunch. I stepped away. I came back in 2009, when it was being used during the Arab Spring. That's when the light bulb went off. I was very compelled to work here because of that."

Her Definitive Twitter Experience: "Salman Rushdie is on Twitter and Molly Ringwald is on Twitter. I follow her because I grew up in the '80s. One day, I see them having a Twitter conversation. Salman Rushdie is a fan of Molly Ringwald! There are [times when] two aspects of your world collide. It's the randomness, especially when you've groomed your Twitter feed. It's unbelievably enriching."

## Making Space

## WRITTEN BY PATRICK LANGSTON

With house and job markets slowing, an architect has an idea that allows homeowners in good neighbourhoods to get some money from their land without having to move and condominium lovers to get a piece of the housing market without having to live in a box in the sky. A step-by-step deconstruction of these house conversions

s condominium towers thrust skyward, buyers pony up ever-bigger bucks for ever-smaller units and neighbours cringe at the changes to their communities. But a Carleton architecture graduate and his business partner think they've found one solution to Ottawa's condo-ization woes.

Janak Alford, BArch/09, MArch/11, and Omar F. Hashem have formed Picondo Homes Incorporated, a housing development firm with a distinctive urban slant. Their most intriguing idea is a project called Picondo Conversions, which promises to remake single-family houses in desirable communities into mini-condo buildings. Their first project is slated to begin in early 2013 in the Vanier neighbourhood of Ottawa.

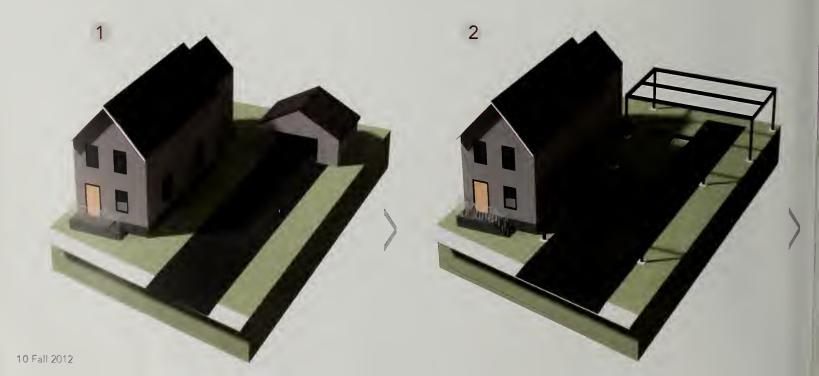
The company buys the existing property, does the conversion and then sells the units. The original homeowner can become

one of the condo owners, even remaining in the original house while the new units are added around it. Because the units use prefabricated materials, construction can be done in as little as five to seven months, they say, compared with two or more years for a condo tower.

Prices run roughly \$245,000 to \$275,000, including parking, for 1,000 square feet. That compares with about \$355,000 and up for comparably sized conventional condos but without the amenities, like fitness rooms, that mainstream condo projects offer. Condo fees, which can run into hundreds of dollars monthly elsewhere, should be minimal in a Picondo project since there's little commonly owned space, such as hallways and grounds, to maintain. All standard provincial condo regulations apply. "The homeowner market is one that hasn't had a lot of revolution," says Alford. Buyers, prepare to storm the ramparts!

The company buys an existing one- or two-storey house on a lot roughly 50 by 100 square feet in a good neighbourhood. Municipal approval of conversion to a multi-unit condo would be considered on a case-by-case basis like any other proposal, say regulators at the City of Ottawa. The structure would have to meet zoning requirements and municipal expectations regarding streetscape; the community could request a close look at possible shading of nearby properties.

2 Structural steel stilts and beams maintain yard and parking space. Common in commercial construction, these strong steel materials allow more open interior space, much desired in today's condo market. Heng-Aik Khoo, associate professor of structural engineering at Carleton, comments: "Conceptually, it looks okay. They may have



to change the framing when they get to the real design stage. The span is quite long, and they may need an extra set of posts, but that's not a big issue."

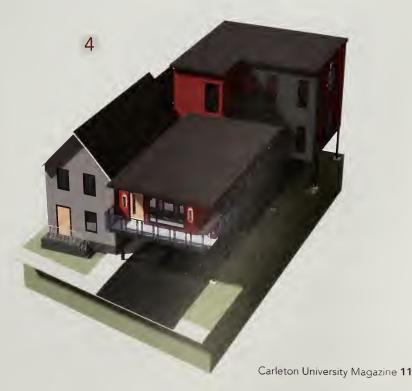
The first two units, 650 to 800 square feet each, range in price from \$220,000 to \$265,0000 and are made from custom prefabs with balconies, which are added to the rear of the existing house. The tower-like "circulation core" (maroon) provides access to all three units. Intensification projects like this can reduce the distance to houses next door. If a project comes too near a neighbouring property, says Alford, the company might build a duplex rather than three units. "We look at what fits the neighbourhood instead of overpowering it."

An 850-to-1,000-square-foot custom unit with two or three bedrooms and a generous balcony is added on the side. The laneway isn't wide enough to accommodate more than two cars without juggling, but Hashem says condo owners may not all own cars. Lucie Fontein, faculty member of Carleton's Azrieli School of Architecture and Urbanism says that while the back units and existing house are compatible, the third unit feels like one too many for the site, in part because it essentially eliminates ground-related activity other than parking and blocks daylight. Alford says inserting skylights in the original house could help.

5 The original house, in this case about 1,800 square feet, is dressed up and landscaping completed. Interiors in all units sport hardwood floors, stainless steel appliances and other features and can be customized. Such projects, says Hashem, embody one of Picondo's business goals: To simplify the process: building, timeframes, financing. Although the company is not currently seeking such green certifications as LEED (Leadership in Energy and Environmental Design), Alford says it is using Canadian materials when possible, building in heat recovery features and considering solar power.

5





## The Art of Whinging: A Six-Stringed Approach to







## Demand Satisfaction V

There's always a gentlemanly/gentlewomanly way to demand satisfaction. For example, slapping your opponent across the face with your right glove before agreeing to take 10 paces then turning to shout "Huzzah!" is not such a way. Carroll insists that insistence needn't outweigh politeness: be assertive by calmly and firmly demanding a clear result.

## Keep Your Cool ^

No need to yell, now, explains Carroll. You'll want to be more Simon and Garfunkel than Slipknot here. Anger breeds anger, and kindness breeds kindness, which is why Simon and Garfunkel fans wear plaid shirts and Slipknot fans wear prison jumpsuits "ironically." So be polite and treat people with respect, silly.





### Escalate ^

There's no need to get violent, now. Just understand that the first person to hear your complaint will likely be an underling in no position to help. That person just answers the phone, bub. So be nice. Tell your story, say what you're looking for (an apology, a refund, a million dollars), then ask to speak to the manager. Tell the manager the story as if you're telling it for the first time—expect to have to repeat yourself before asking for the next manager up the chain of command.



## Be Creative ^

"I can't write a song for everybody in the world," Carroll says. But you don't need him or even a popular YouTube video to make yourself heard, he says. If you've hit a wall with the company, try something different. Use your skills, do something you love, and complaining won't feel like work at all. Tips: papier mâché, clay models, pop-up greeting cards, things made with a doily.

## Pause to Consider a Brief Maritime Metaphor V

Dave Carroll lives in Halifax and therefore might see the world as an oyster or one of those big, nasty clams they have out there. This could explain his maritime metaphor. "Waves over time can make rocks into some pretty incredible shapes. It's about time and pressure," he says, meaning: repeat your story, stay firm, and keep calling back.



### Be Social V

The internet is a playground built upon a series of tubes—voice tubes, video tubes, YouTubes, idea tubes. Use that tubey playground for good: use social media and consumer advocacy sites like Carroll's GripeVine to spread your story. There's power in your voice—that's the whole point of his book. Remember, "The brand is nothing less than the sum of the conversations being had about it," Carroll says.





In the end, after a year of gum-flapping and a viral video success, Carroll was offered a settlement to the tune of the \$1,200 in vouchers he originally requested, plus another \$1,200 to make up for his trouble. He told the airline to offer it to another customer lost in its service maze, and they responded by making a \$3,000 donation in Carroll's name to the Thelonious Monk Institute of Jazz. Carroll was happy with that.





THIS IS FOGO ISLAND, NEWFOUNDLAND, A COMMUNITY 60 KILOMETRES NORTH OF GANDER THAT WAS LONG IN NEED OF ECONOMIC REDEFINITION. A TEAM OF BUILDERS AND THINKERS, LED BY CARLETON ALUMNA ZITA COBB, IS PUTTING THIS ROCKY PLACE IN THE NORTH ATLANTIC BACK ON THE MAP BY SETTING UP AN ARTISTS' RESIDENCY AND BUILDING A LUXURY INN. ALONG THE WAY, HER TEAM IS MAKING A BUSINESS CASE FOR OUTPORT COMMUNITIES DEVASTATED BY THE COLLAPSE OF THE COD FISHERY

WRITTEN BY FATEEMA SAYANI | PHOTOS BY LUTHER CAVERLY

n some ways it's a blank canvas, this rocky land mass called Fogo Island.

There's water all around and it's virtually treeless, meaning you can see into what seems like forever. Nice metaphor as it is, you can carry that idea further to define the local economy, which is barren and devastated.

The moratorium on cod fishing, declared by the federal government in 1992, took the steam out of the economic engine of the island and robbed it of its identity. Cod fishing had been the island's reason for being since it was settled more than 300 years ago, and that heritage is plain in the settlement pattern. A bird's-eye view of the place shows 10 little ocean-edge communities dotting the island's perimeter. It's only 15 kilometres wide and 25 kilometres long, and it's hard to reach. To get there, fly to Gander, drive a bit over an hour to Farwell, and catch the ferry for another hour-plus haul to Fogo. You don't happen upon this place by accident.

"People come with intent," Zita Cobb, likes to say. "If you come with intent, you're going to have interest, genuinely, in the culture and in the place."

Cobb, 54, is president and co-founder of Shorefast Foundation, a charitable organization registered in 2004 and dedicated to the economic and cultural development of Fogo Island and nearby Change Islands. The centrepiece of its redevelopment—a 29-room luxury inn—is scheduled to open in the spring of 2013. Already,



in preparation for the opening, there have been spin-off cottage industries reviving the local craft culture of quilting, knitting, and canning to stock the inn. It makes jobs so that islanders can stay in their place.

Joe Batt's Arm is one of the communities on the island. Cobb grew up there, one of seven children raised by parents who did not know how to read or write. For that generation, islanders lived and worked by the rhythms of the sea. Each community had a fishery and a schoolhouse and was culturally distinct. In neighbouring Tilting, Irish Catholics had different accents and dialects that made it seem like a world away, yet it was only five kilometres down the road. For years, there was no elected government on the island. Communities were run by merchants and the clergy. Amalgamation started in 2010 to strengthen the municipal infrastructure and combine finances as the consolidated Town of Fogo Island.

Like many islanders, Cobb left Fogo after high school. She headed to Ottawa to study business and graduated from Carleton in 1980 with a bachelor of commerce. She spent a good part of her career as chief financial officer for Ottawa's JDS Fitel tech company and as senior vice-president of strategy for fibre optics manufacturer JDS



Left: A long view of The Long Studio, which also appears on the previous page and the magazine's cover. The sliding doors to the left reveal a kitchenette and bathroom. At the end of the sliding wall is a wood stove and a stacked cord for keeping the artistic fires burning and the working artist warm. Natural light flows in from the windows, bouncing off the white floors and walls. Above: The rocky hike into the studio over hills covered with caribou moss.









Above: The shelf at Growler's, the café in Joe Batt's Arm and unofficial community centre, displays items from the town's history, including old pay stubs, food packaging, a boot and a 1970s Sears catalogue (not shown). Above left: The dramatic Tower Studio juts into the stark sky. It's accessed by a long walk down a path designed like a gangplank that's so narrow it can accommodate only a bicycle or a wheelbarrow. Located in Shoal Bay, it can be seen from a number of points on the island.

Uniphase, achieving enough success to retire at 43. She pursued other interests, including sailing around the world and running an inn in Costa Rica, while staying involved with her home island's concerns.

One project, establishing a student scholarship, required a public review. At a Fogo Island meeting, a woman stood up and told Cobb sharply that while it was all very nice to give young people a hand, the money was simply helping to send more people away from the island of 2,400 that has seen double-digit population declines in the past five years.

That exchange sent Cobb off on a "big think" and put into play most of what is happening today on Fogo Island.

Cobb is slender, gregarious, and quick-witted. She bears a passing resemblance to Shirley MacLaine—without the baubles. She is both businesswoman and committed islander, comfortable in the esoteric ideas of culture and artistic expression, as well as in the brass tacks of business. Her modesty is evident. When she came home, a very wealthy woman, she lived in an 800-square-foot house bequeathed to her by her Uncle Art (and she maintains a residence in Ottawa). We're told many times by people in the town how well respected Cobb is for knowing how to use her wealth and influence for good: Cobb started the Shorefast Foundation with an initial investment of \$6 million of her own money, while the federal and Newfoundland governments kicked in \$5 million each.

Cobb, like most people around here, wears work gear for a windy island, which she navigates in a hatchback and hiking boots. She spends

Right: The Bridge Studio in Deep Bay is a favourite retreat for writers. The wall of windows faces the water (not visible in the photo). Inside, the studio is just 320 square feet, with a whitewashed interior of spruce cladding, a wood stove and built-in shelving.

Below and facing page: A view of the easy two-kilometre hike up to Brimstone Head, the place The Flat Earth Society declared one of the four corners of the world. It's marked by the sign, shown at left, near the summit. Logs stacked inside The Long Studio are used for the wood stove.



much time at the foundation's main office in the middle of the island and at the project sites that are part of the development plan.

The most visible aspect of that plan is a collection of six artists' studios. They were designed by Newfoundland-reared architect Todd Saunders, and each is a showcase of efficient, site-specific designs and curious, angular shapes. Successful applicants to the artists' residency program live in a restored house in one of the communities on the island. They walk each day to their studio to practise their craft. These workplaces aren't accessible by car: you get there by a half-block-length climb over rocky terrain.



This was a deliberate decision to cover a number of foundation goals. Building studios without roadways meant most of the lumber had to be carried manually, creating more jobs. Once they arrive, the artists from away are forced to reconnect with their natural surroundings—the through line for the sense of place Cobb is hoping to convey.

"We want to keep the fishery alive and bolster the culture at the same time as putting another leg on the economy through tourism," she says. Tourism is a tricky beast—and she's adamant that it be done right. "If you're going to dance with the devil, it's important to keep the devil in its place," she says. Tourism done wrong would turn her home island into "a theme park for all things outport," a kitschy version of itself where visitors drive by the sights, snap photos and think they've actually experienced something. Done right, with consideration for the surroundings, means sustaining the culture and geography of the place as it is while also encouraging progress.

There is hesitancy from some islanders. On the ferry ride here, the guy a seat over asks if we're researching that "fancy project." Some people who have left question aspects of the island project. Last summer, Cobb talked with an islander living in Toronto who didn't like the idea of contemporary architecture on Fogo Island.

"I said to him, 'I know you love this place. I love this place too,'" she says, relaying their exchange. "You cannot sit up in Toronto, come home for a week or two a year and expect this place to stay unchanging to suit your need for a nostalgic experience. If you want to come home and live here and actually get tangled up and try to do something, I'm willing to sit down and debate the merits of



## "We want to keep the fishery alive, and bolster the culture at the same time as putting another leg on the economy through tourism,"

Above: A view of the Fogo Island Inn during construction as it was in April 2012. The 44,000-square-foot space, when complete, will have 29 rooms, each with sea views, as well as a sauna, cinema, art gallery, conference space and restaurant.

contemporary architecture and its impact on this community, but until that time, I think you lose your right to say."

She says nostalgia is a dangerous force because it turns rural places into museums—inactive and focused on the past at a time when the island needs a way forward.

The Shorefast Foundation is set up as an extreme form of social enterprise, a term used for organizations that put their profits and business smarts toward societal good. While funding models for

these enterprises vary, few plow a full 100 percent of profits back into the community the way Shorefast does.

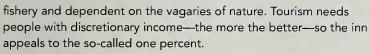
In 2011, the foundation had 78 full-time employees, according to Canada Revenue Agency filings. A year later, it has 99, including architects and builders, working on all aspects of the project. That number is expected to remain relatively steady, since as builders complete the work, service staff for the inn will be hired.

These hotel jobs could add a stabilizing dimension to the local economy, which is still centred on the crab, shrimp, lobster (and seal)



Below: An ocean-edge view of The Long Studio, which also appears on the magazine cover. Architect Todd Saunders placed a window at waist level with a broad sill for leaning out and contemplating the sea. The wall of windows allows for dramatic changes in light to bounce off the inside walls, which are made with spruce beams.





Well-heeled tourists coming to Fogo Island will find a distinct natural experience, along with creature comforts such as rooftop hot tubs, windows with broad sills that open onto the sea, made-in-Canada organic mattresses, a National Film Board digital cinema, art gallery, heritage library and gourmet restaurant. While prices have not been listed yet, a starting room rate of more than \$700, including meals and gratuities, has been bandied about.

From afar, the inn looks like a long wooden box held up by spindly legs (actually made of steel). It has an environmentally friendly infrastructure, including grey water capture. It's heated by wood from managed forests tended by island families. Two Newfoundland dogs guide visitors up the footpath from the parking area to the inn. Such details add up to tell the Fogo Island story—something Cobb says is central to the foundation's mandate.

The islanders have been pulling up their own bootstraps for years. After the province joined Confederation in 1949, Fogo Islanders resisted government resettlement in the 1960s, preferring to stay in the place despite what bureaucrats described as an inhospitable climate. Cobb says Fogo Island seems to have seven seasons, from summer to winter with everything in between. The Labrador Current flows down from Greenland and interacts with fantastical landforms. Moving ice brings in seals and the occasional polar bear; there are icebergs, gentle winds, long days, moody skies and untamed oceans. One afternoon, we see a small herd of caribou eating the grass on the high school soccer pitch. The "seven seasons" line has become part of the marketing for the inn, adding dimensions to the province known as The Rock.

Tenacity-in-place was evident when islanders organized the main fish plant as a co-operative in the 1960s. It was one of many efforts that formed part of the Fogo Process: a social experiment documented by The Emberley family's fishing stage in Joe Batt's Arm. The development project on Fogo Island wants to bring the old into the new to revive the economy in this outport community.



the National Film Board (it will play at the inn's cinema).

"Decisions about the fishery are made here," Cobb says. "No one is sitting in Florida in fancy shoes in a fancy condo making a decision to close the fish plant on Fogo Island—as has happened and is happening all around this province," she says. "There's no fuzziness about where the profits end up."

There is, however, some incoherence about the culture of the cod. Islanders speak of the bridge generation that grew up working the sea, yet their sons and daughters never fished for cod in their lives. P.J. Decker, the son of a fisherman and boat maker, is in his early 30s and the father of two. He recently returned to Fogo Island to set up a day-tour business for inland fishing and coastline hikes aimed at inn tourists. Before the Shorefast project, he spent most of the year in Fort McMurray, Alta., working in the oil sands. Others head to Toronto or other urban centres to find work.

Cobb calls the exodus a threat to the culture. "It's a short time before the past becomes inaccessible," she says. "We're vulnerable to a cultural flattening as the forces of the digital world accelerate and the seductions of the consumer age grow stronger." Why row a boat when you can stare at your smartphone?

(Tony Cobb, Zita's brother and Shorefast's chief operating officer, calculates that the community is only seven funerals away from losing the grandfathered craft of boat making forever.)

To revive interest and appreciation for boat making, Shorefast compiled a heritage collection of punts—wooden boats with long beams, which resemble bathtubs. It started a boat-building program

at the high school and organized an annual friendly competition of punt racing between Fogo and Change islands. People are still trying to beat the best rowing time of 2½ hours. Before roads linked the island's communities, boats were the way of both travel and making a living on the sea.

"Our culture is inextricably tied to going to sea. When we stop going to sea in boats, we'll stop being who we are," Cobb says.

Cultural preservation is one of Cobb's motivations, and ecoeconomics is central to her business plan. To get an idea of her thinking, surf to the inn's website, which has a reading list that includes *Prosperity Without Growth*, Tim Jackson's new way of viewing the claw-and-grab economy, or Wade Davis's *Wayfinders*, in which the Massey lecturer warns against being "entranced by the promise of the new" and the risks of turning our "backs on the old." Mark Vernon's philosophy, called *Wellbeing*, segues into the ideas of Theodore Roszak, who wrote the introduction to E.F. Schumacher's *Small Is Beautiful: Economics* as if *People Mattered*.

Roszak writes: "We need a nobler economics that is not afraid to discuss spirit and conscience, moral purpose and the meaning of life—an economics that aims to educate and elevate people, not merely to measure their low-grade behaviour."

All lovely ideas, but isn't the standard model of capitalism de facto for most working people? Possibly, but it doesn't mean we have to accept it, she says.

"I'm not a raging socialist—I just sound like one," Cobb quips with a laugh. "I actually believe in the corporate model. I studied

This is Squish Studio, located outside the community of Tilting on Fogo Island. The slanted roof acts like punctuation on an otherwise bare skyline. Artists from the residency program work in this space and sleep in a house located about a block's walk from the town. Midcareer filmmakers and writers have worked here, and the program receives hundreds of applications each year.

business at Carleton and came from the business world. I just think we need to use the business model to serve a broader group of interest holders."

She's content to lead the charge.

"People like me, who can afford to make choices, darn well better make them," Cobb says. "And we'd better build new business models that make it possible for people who have a lot less money to actually live in a similar way." She says business leaders investing in and creating local enterprise create an entry point for those with less money.

One business model currently seeing success on the island is a \$1-million fund started by Cobb's former boss at JDS, Jozef Straus, with his wife, Vera Straus. Inspired by the micro-finance model developed at the Grameen Bank in Bangladesh, it has friendly repayment terms and helped develop 16 island businesses.

While economic theories launched the Shorefast projects, economic realities will influence their outcome. We're sitting one afternoon in a café called Growler's in Joe Batt's Arm. It's hopping at lunchtime with workmen from the inn and curious tourists like us. The owner, Cora, is chuffed at the pace as Cobb gets set to launch the project of her life. How does Cobb know this experiment in tourism will fly?



"We don't know if it's all going to work, but we put everything into making it work." She notes that doing nothing is a bigger gamble for outport Newfoundland. "It's about trying to find a new way for this rural place that might be a model for other rural places," she says. "If we lose our rural places and we lose the continuity of people living very tangled up with nature, making a living in that way, how will we know who we are?"  $\square$ 



SEE ADDITIONAL PHOTOS FROM THIS STORY—AND VIDEOS—AT SPECIALTOPIC.CARLETON.CA.



hen you think of academic libraries, you think of Mario and Luigi, of Pac-Man and Donkey Kong, of Call of Duty 4 and Grand Theft Auto 5 and Resident Evil 6.

Oh, none of those spring to mind? Well, they do for some people, because a growing number of university libraries do, indeed, collect video games. Carleton University's MacOdrum Library, for instance, owns about 400 of them—a collection that doesn't meet with universal approval.

"It has been controversial, no question," says Robert Smith, BA/81, a subject specialist in science and engineering at the library who started the collection in 2008.

Most university librarians who start buying video games hear complaints. Why waste limited resources on something so frivolous? Won't students play video games in the library and ignore their studies? Aren't many such games of dubious social value?

At Carleton, a few faculty members objected to one game in particular: Rage, a gory first-person shooter set in a post-apocalyptic world teeming with bandits and mutants. In an email that found its way to Wayne Jones, the associate university librarian in collections and library development, they argued that the game is too violent and denigrates women. Despite the complaint, however, Rage remains at Carleton.

"Our main argument is that there are very legitimate reasons for keeping this video game. For one, it's technically innovative,"

says Jones. "If you took everything that was offensive to some people out of the library, you would be substantially reducing the collection."

Of course, change is bound to create some discord, and the addition of video games to their holdings is but one way that academic libraries are changing. Try typing "future" and "library" into Google. Now go ahead and skim the results. Shouldn't take more than a year.

An ultra-concise summary of trends in university libraries might look something like this: more student space, more technology, fewer stacks. As to changes in libraries' exteriors, that can be summed up by rejigging the first recorded statement of a very important figure in an ancient, well-known book: "Let there be non-artificial light."

#### MORE WINDOWS ON THE WORLD

Everybody hates the MacOdrum windows. First of all, they're small—about the size of a typical dorm-room poster. And they're too high. Even if you're lucky enough to nab a window seat, you won't enjoy much of a view unless you like studying on your feet.

"You have to stand up to look out them," says Margaret Haines, BA/70, university

WRITTEN BY ROGER COLLIER

## LIBRARIANS USED TO THINK THAT LIBRARIES WERE IMMUTABLE, JUST AS NEWSPAPER OWNERS ONCE THOUGHT NEWSPAPERS WERE IMMUTABLE. THERE IS RECOGNITION THAT THINGS ARE CHANGING. A LIBRARY IN 2012 NEEDS TO BE DIFFERENT THAN IN 1982

librarian. "Nobody is very fond of those windows."

Vista-deprived students and faculty don't have long to wait, however, for a library that offers a view of the outside world. By the end of next year, if the renovation schedule holds, the entire front facade—all four storeys—will be one big window. The front is being pushed out about six metres, opening a new space behind the glass where students can socialize or work together. Sun damage to books won't be a problem, since there will be no shelving—though contemporary glass minimizes heat transfer and blocks paperdeteriorating rays anyway.

In total, an extra 6,750 square metres is being added to the library. This will soften another long-standing student complaint—lack of study space. The number of seats will increase from 1,200 to 2,000.

The expansion of the library was necessary to keep up with a growing student body, according to Maher Jebara, vice-president internal of the Carleton University Students' Association and a fourth-year student of law and human rights. And the extra student space and new services make the screeches and whirs of construction easier to endure, says fourth-year sociology student Sara Smith. For Canadian Studies graduate student Elizabeth Whyte, the promise of a brighter library is particularly appealing.

"It was very dark and not very pleasant if you had to spend eight hours a day there

studying or writing," says Whyte, who handles finance for the Graduate Students' Association. "It had a gloomy atmosphere. It wasn't a very inspirational place."

In addition to the makeover out front, a two-level addition is being tacked onto the back. The new fifth floor will house archives and research collections, offices, graduate student space, and rooms for seminars. The new fourth floor will contain a digital media lab, help desks, and areas for group work and special projects. "That's going to be our noisy, interactive floor," says Haines, adding that there will still be designated quiet areas, so silence lovers needn't worry.

The renovations will cost around \$27 million. Like Carleton, many other universities are investing heavily in upgrading their libraries or building new ones. The University of Calgary's new \$200-million Taylor Family Digital Library, a technological marvel, is the envy of every campus in Canada. Printed materials in the University of Chicago's new library are retrieved from underground storage by robotic cranes. At Drexel University in Philadelphia, the library recently opened a 270-square-metre "learning terrace" with wireless internet and flexible seating but no books or computers.

Is it wise to spend millions on a library in the Google era? Maybe just forget the whole idea and save the cash. Then again, perhaps digital-loving doomsayers who predict the demise of libraries are off the mark. Students will always need a refuge from chaotic dorms and crowded apartments to get work done. Even those who say they don't use the library still access its services, even if they never step through the door.

"Nobody graduates from the library, but nobody graduates without a library," says Haines, repeating one of her profession's most popular adages.

Academic libraries that plan on staying relevant, though, had better keep up with the times. The libraries of yesteryear—dark temples that kept sunlight at bay to preserve their bound-paper tomes—bear little resemblance to the bright, versatile, hightech libraries going up today.

"Librarians used to think that libraries were immutable, just as newspaper owners once thought newspapers were immutable. But now there is recognition that things are changing. A library in 2012 needs to be different than in 1982," says John Dupuis, acting associate university librarian at York University in Toronto. "Gone is the image of the library as a holy cathedral."

But what about the academic library of 2020? Or 2050? What will those buildings look like? Or is it possible that they will no longer exist?

### **ACHIEVING YOURSELF OUT OF A JOB**

If you write a satirical autopsy report for your chosen profession, expect some of your peers to be less than amused. Brian Sullivan, information literacy librarian at Alfred University in western New York State, knows that all too well.

Last year, Sullivan wrote something called "Academic Library Autopsy Report, 2050" for The Chronicle of Higher Education, ending the piece with a doozy of a kicker: "Librarians planted the seeds of their own destruction and are responsible for their own downfall." It generated a slew of comments, many by academic librarians dismissing it out of hand as "ridiculous," "laughably incorrect" and "horse crap."

Anyone with an intact irony bone, however, would realize Sullivan was suggesting that affordable access to digital books, user-

## IN THE PAST, YOU NEEDED THE WHOLE BUILDING TO BE DARK, WITH ARTIFICIAL LIGHTING, TO PROTECT PHYSICAL MATERIALS. NOW YOU NEED LIGHT AND SPACES THAT ARE INVITING AND SAFE AND CAN ACCOMMODATE STUDENTS WHO WANT TO WORK ALONE OR IN GROUPS

friendly databases, better search engines and improved education on how to find sound information could someday enable students and faculty to meet their academic goals independently. If that happened, the university library would be toast. Academic librarians drive much of the innovation in just these areas, so they could make their jobs redundant by doing their jobs well. The point of a library, after all, is to help users, not employ librarians.

"Is what's best for librarians also what's best for higher education?" asks Sullivan. "If Google Books were to digitize everything and, for \$15 a month, provide unlimited access, that would be good for students but not so good for us."

Many of the bold statements about the uncertain future of academic libraries are intended to provoke discussion, not predict the future. In fact, the Taiga Forum, a community of academic librarians who challenge "traditional boundaries in libraries," claims just that about the "provocative statements" it periodically releases. The latest set suggests that within five years, academic librarians will have far less autonomy, books will become mere decor in designer reader rooms and ondemand purchasing of materials will replace collection-building.

If you peruse the library blogosphere (budget lots of time: it's vast), you'll get the feeling that most academic librarians aren't exactly fond of what the Taiga folk have to say. Nor were they pleased when

Jeff Trzeciak, former university librarian at McMaster University in Hamilton, suggested that future hires at his library would likely be PhDs or information-technology specialists rather than librarians. That prompted a flurry of blog posts with titles such as "Valuing librarian work: McMaster is not the only model," "McMastergate in chronological order, or, do libraries need librarians?" and "Shut up, Jeff."

The provocateurs within the profession, though, appear to be in the minority. Most in the field foresee a bright future for academic libraries, no matter how technology changes the way people find, filter and process information. "The academic library is far from dying. It's evolving," says Brent Roe, executive director of the Canadian Association of Research Libraries, "It's finding a wide range of new purposes."

#### A SOCIAL AND INTELLECTUAL HUB

Acquire it, catalogue it, house it, preserve it, make it accessible. That used to be the modus operandi in academic libraries. But in an increasingly digital world, some of those steps aren't so important anymore—especially housing and preserving, which more and more universities are doing in off-site facilities.

"In the past, you needed the whole building to be dark, with artificial lighting, to protect physical materials," says Roe. "Now you need light. A lot of renovations are to increase natural lighting and create spaces that are inviting and safe and have variety and can accommodate students who want to work alone and students who want to work in groups."

To facilitate group work, many libraries are creating spaces called "information commons" or "learning commons." These

are central areas where students can access technology, reference material and staff expertise. They contain computers, software to improve productivity, audiovisual equipment and help desks. Staff offer or facilitate writing tutorials, peer mentoring and technical assistance.

"We want a space where students are not just passive but also using the library to create knowledge. We want it to be a space of intentional learning. We don't want the library to just be an expensive study hall with computers in it," says Steven Bell, president of the Association of College and Research Libraries, a division of the American Library Association. "The library has a unique place on campus. It's where the social and the intellectual come together. It's for everybody, and a place like that should be a signature building, a place you want to be in."

Just the kind of "inspirational place" that Canadian Studies grad student Whyte was hoping for when lamenting the dark, "old" MacOdrum.

Another trend in academic libraries is an increased focus on "information literacy"—teaching people how to identify the

## VIOLENT VIDEO GAMES, INCLUDING TITLES IN THE MASSIVELY MULTI-PLAYER ONLINE GENRE, ARE OPENING UP NEW AREAS OF STUDY IN PSYCHOLOGY, ANTHROPOLOGY, AND OTHER SOCIAL SCIENCES



reception. Some academics, it turns out, doubt that students receive much educational benefit from slaughtering digital zombies. Which brings us back to video games.

#### **VIDEO GAMES AS ACADEMIC GRIST**

The video game industry is huge, generating billions in profits each year. It is also a topic of growing interest among students and researchers—and not only in computer science and software engineering. Students in gender studies examine how the games portray women. Humanities' researchers explore their artistic and cultural significance. Other video game elements that have piqued academic interest include aesthetics, narratives, race, player interactions, violence and sexuality. Even the most ardent of technophobes has to acknowledge that video games are important cultural artifacts.

But should libraries collect all types of video games, even the most gratuitously violent and unapologetically misogynistic? Some faculty members at Carleton, as previously mentioned, obviously don't think so. Perhaps the question, then, is not "Should university libraries collect video games," but rather "Should university libraries censor their video game collections?"

"The blatant, flat answer is, unequivocally, no—we don't censor," says Brian Greenspan, an associate professor in Carleton's English department and the founding director of the Hypertext and Hypermedia Lab, the school's first digital humanities research centre. "The content of our holdings in novels is far more violent and disturbing than anything you will see in a video game."

Even if the subject matter of certain games is questionable, it is important

to explore why they're popular, says Greenspan. "Do they meet a need that's unmet in other media?"

Some violent video games, including titles in the massively multi-player online genre, are also opening up new areas of study in psychology, anthropology, and other social sciences.

"Having thousands upon thousands of players experiencing the same fictional world simultaneously, and how that affects their actions, is brand new," says Greenspan.

Another emerging area of study is game-based learning, which examines what skills and knowledge people retain from playing video games. There are many questions on this subject to explore, according to Jerremie Clyde, an associate librarian who studies game-based learning at the Taylor Family Digital Library, which has the largest video game collection for academic study in Canada. How do video games motivate people to keep playing despite repeated failure? Why do people want to master certain games but not others? How much more difficult should a game level be than the one preceding it?

"We are studying things like transfer of knowledge," says Clyde. "You can explore the ability to transfer what people learn playing games to other areas of learning."

Will a video game collection be a standard part of all future academic libraries? Well, predicting the future is a challenging game in itself. And those brave enough to predict anything are more interested in what future libraries will help create rather than what they will collect.

information they need and how to locate and evaluate it. It's easier than ever before to access information, but digging online is as likely to yield garbage as gold. So librarians fan out across campus to teach such literacy, holding office hours or lecturing in host departments.

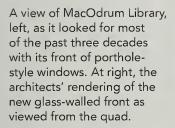
"When I was a student, the problem was finding enough sources. Now the problem is finding the right sources," says Valerie Critchley, MacOdrum's associate librarian for building operations and copyright.

Most renovations at academic libraries also include extra space for collaborative work, and Carleton is creating a "discovery centre" for work on large projects. This technology-loaded area, to be located on the new fourth level, will be a flexible space easily rearranged for the needs of different groups. Peter Ricketts, Carleton's provost and vice-president (academic), envisions the centre being used for projects that produce published research papers or involve community partners or welcome faculty and students from multiple disciplines, as well as for projects integrated into existing academic programs.

"It will create fascinating opportunities for students to be creative and innovative," says Ricketts.

Most of the modern trends in academic libraries receive nearly universal enthusiasm. But on occasion, a new idea gets a frosty







#### **JOINING THE SCHOLARLY ENTERPRISE**

From collection to scholarship. From dissemination to action. From sharing to social good. This is how the academic library could transition from being "collection-centric" to being a platform for knowledge creation, as recently described by R. David Lankes from Syracuse's School of Information Studies. He put these ideas forward in a lecture titled "New Librarianship and the Library as Platform" this past summer at a conference on digital libraries in the Netherlands.

Others have also suggested that the academic library of the future will no longer be a passive entity waiting for information seekers to drop in and sample its wares. Instead, it will become more involved in the scholarship process, forging stronger partnerships with researchers and publishers to help generate knowledge. Perhaps libraries could develop new publishing models including open-access journals. Or become major publishers of scholarly works themselves, thereby reducing the influence of commercial academic publishers and their ever-rising subscription rates.

Academic libraries could also make better use of their rich supplies of usage data—the information about how their holdings are used. Which electronic journal articles are downloaded the most? How often are works reserved or brought back early? Which portions of e-books are highlighted or

annotated? Valuable information such as this is often tracked internally but not released to the public.

"Libraries know a lot more than they let on," says David Weinberger, co-director of the Harvard Innovation Lab and senior researcher at Harvard's Berkman Center for Internet and Society in Cambridge, Mass. "This information could be extraordinarily useful to the community. A library could use this information to provide a sense of how a community values certain works."

Another possible change for progressive libraries would be to embed their staff in academic departments. In fact, the Welch Medical Library at Johns Hopkins University in Baltimore is already moving toward abandoning its physical space. It has a team of "informationists" who work directly with researchers on their own turf. "One of the things we know about information behaviour is that convenience trumps everything else," says Nancy Roderer, the library's director. "What if the library is where you are?"

Could this embedded model be the future? Will tomorrow's academic libraries have staff but no bricks or mortar or four-storey glass facades? Is Carleton sinking millions into a temporary structure?

Not likely, on all counts. General libraries—the main branches on campuses where students study, socialize, work in groups and seek resources—are unlikely to shed their walls. This could be a possibility, though, for specialty libraries such as those for engineering or communications, which

focus on collecting information rather than providing student space.

The engineering library at Duke University in North Carolina, for example, used to be filled to capacity toward the end of semester, all seats occupied by students completing projects and preparing for exams. But laptops, wireless internet and other factors changed those habits, and the library was eventually so empty that talk arose of folding it into the main branch, according to Henry Petroski, a professor of civil engineering and history at Duke.

"The library doesn't have such an essential claim to space as it once did," says Petroski.

Still, the sentimental attachment to libraries blocks even the most progressive of infrequently visited facilities from closing their doors. When Roderer presented her "distributed library" plans to a faculty group at Johns Hopkins, not everyone was happy.

"One person said, 'You're taking my library from me,'" says Roderer. "Some people are very attached to the physical building." 

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# DARING AND SCHOLARLY

QUIET, FOCUSED AND UNASSUMING, SANDRA DYCK SAVES IT ALL FOR THE WALLS OF THE CARLETON UNIVERSITY ART GALLERY, WHERE SHE HAS WORKED AS A CURATOR FOR MORE THAN 15 YEARS. HER TASTE LEANS TOWARD WORKS THAT ARE MODERN AND QUESTIONING, AND HER SHOWS HAVE DRAWN THE CURIOUS—AND A FEW RAISED EYEBROWS OVER THE YEARS. AS ART WATCHERS KNOW, DYCK HAS TOILED QUIETLY, THOUGH NOT WITHOUT PEER RECOGNITION. OVER THE PAST FEW YEARS, SHE HAS COMPILED A STRING OF AWARDS FROM THE ART WORLD AND WON HIGH PRAISE FROM THE ARTISTS THEMSELVES. NOW SHE HAS THE TITLE TO MATCH, DYCK WAS NAMED DIRECTOR OF THE GALLERY EARLIER THIS YEAR. TAKING A LOOK BACK AT HER CAREER HIGHLIGHTS THROUGH AN OFF-THE-WALL LOOK AT HER

MOST EXCITING EXHIBITIONS WRITTEN BY PAUL GESSELL PORTRAITS BY JESSICA DEEKS



hen Sandra Dyck, right, visits the jam-packed vaults of the Carleton University Art Gallery (CUAG), she knows where all the bodies—and the 27,000 artworks—are buried. The newly appointed director arrived at the gallery as a junior in 1995, the same year Carleton awarded her a master's degree in Canadian art history. That was only three years after the gallery was founded, and with the exception of a few months, Dyck has been there ever since.

To those who know the gallery's history, Dyck has been the heart and soul of the place for most of its existence. Workaholic Dyck gently characterizes her status at the gallery this way: "I do feel as if I am the bearer of CUAG's institutional memory."

The many exhibitions she has curated, both daring and scholarly, are a matter of public record. Less known are the many hours she spends advising emerging artists and budding curators, both on and off campus. These strong ties with the local art scene meant that news of her move to the director's chair provoked many comments like these from Gatineau artist Michèle Provost: "Great news, indeed, and a long time coming, if you ask me."

Dyck is only the third director in the gallery's history. First was Michael Bell, then newly retired Diana Nemiroff, with a space of two and a half years between them when Dyck filled in as acting director, curating exhibitions, securing grants and beating the drum for public recognition for the gallery.

Now that she is truly the director, Dyck talks of more exhibitions involving video, performance, international artists and thematic group shows. And, of course, she's eager to get involved in the university's long-term plans to build a new multi-million-dollar art gallery and performance venue. "I'd be thrilled to be part of the process!"

But before looking ahead too much, let's review some of Dyck's achievements— exhibitions she has organized, award-winning catalogues she has produced and careers she has shaped. Call it a CV in photos or, better yet, Sandra's Greatest Hits.





## **ROYAL ASSENT**

Sandra Dyck, right, and Terry Ryan have good reason to smile in this 2010 photo outside Rideau Hall. Ryan had arrived to receive a Governor General's Award in Visual and Media Arts because of the many years he spent helping Inuit artists in the Kinngait Studios, formerly known as the West Baffin Eskimo Co-operative, in Cape Dorset, Nunavut. Dyck had nominated Ryan for the award, and as every gallerist knows, there is an art (and hours of work) behind every successful nomination for such awards. Ryan's nomination by Dyck was fitting because she in particular, and CUAG in general, have long been champions of Inuit art.



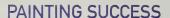
Cara Tierney, MA/04, poses in her portrait series. At left: *Nude in* a *Land*scape (2011); digital print. Below: Back and Forth (2011); digital print



## A STUDENT COUP

As this edition of Carleton University Magazine was being written, Dyck was preparing to launch her first exhibition as gallery director. That show, Cara Tierney: Go Forth and Multiply, a series of photographic self-portraits exploring gender roles and identity, ran from August 27 to September 30. Tierney obtained her Masters in Art History from Carleton and then moved to the University of Ottawa, where Dyck is an adjunct professor, to get her Master of Fine Arts. All graduating students in that U of O program must mount a public exhibition, and for the first time, Carleton agreed to be a host. "While I consider having my thesis show at CUAG to be a real coup, half of my excitement is due to having the opportunity to work with Sandra," says Tierney. "Collaborating with Sandra on this project has been incredibly instructive, as she is very generous with her time and ideas and has weighed in at every step of the process. Working with her enabled me to organize my works in a new way and pull something out of them I hadn't previously seen."





A sharp-eyed curator knows how to spot young talent, and that's what Dyck did when organizing the exhibition Four Ottawa Painters: Authier, Golland, Morrow and Schissel. Shortly after that show, during the winter of 2010-11, the National Gallery of Canada bought one of the paintings: Augury by Melanie Authier is an acrylic on canvas that has become something of a signature piece for the National Gallery's second biennial of contemporary Canadian art, which opened in October in Ottawa.



### SMASHING SUCCESS

In this picture, Ushio Shinohara, a Japanese artist living in New York City, does one of his famous "boxing painting" performances in The Pit of the Architecture Building. It was part of the Live Art Festival in March 2007 that Dyck helped organize as part of the gallery's Resounding Spirit: Japanese Contemporary Art of the 1960s. "It was our most successful public event ever, with over 300 people in attendance," says Dyck.

### **TURNING PRO**

Frank Shebageget is an Anishinabe installation artist originally from Upsala, Ont. Dyck had been monitoring Shebageget's work since he arrived in Ottawa, and in 2010, a solo show, Light Industry, was arranged at Carleton. In this photograph, we see, in the background, an installation called Cell, a dreamy concoction constructed in the gallery from nylon fishing net, fish hooks, string airline cable and aluminum. Cell appeared this past summer in New York City in a group show at the Museum of Art and Design called Changing Hands: Art Without Reservation 3 and will travel abroad for a few years. The foreground installation is called Lodge—made of basswood, steel nails and glue. Shebageget says of the show: "There was some problem-solving to do and some creative decisions to be made, and Sandra and the staff were very patient and supportive during this whole process. How did this impact my career? Anytime you have a solo show and they publish a catalogue of your work, it shows to other galleries and curators that they believe in your art and that you are a professional."



#### PILGRIM'S PASSION

Gerald Trottier, pictured at right in a self-portrait acquired by CUAG, received the first commission for public art on campus, the mosaic mural titled *The Pilgrimage* of *Man*, installed in the foyer of the H.M. Tory Building in 1962. Trottier also organized campus art shows in the early 1960s, donated work to the university's fledgling art collection and taught drawing in the School of Architecture during the 1980s. In a 2002 interview, just two years before Alzheimer's disease claimed his life, Trottier said he hoped some gallery would mount a retrospective of his work. That wish came true in 2006, when Dyck curated *A Pilgrim's Progress: The Life and Art of Gerald Trottier*. The passion she brought to the project was recognized by the Ontario Association of Art Galleries with an award for her essay in the Trottier catalogue.





Two views of the African textiles exhibition inside the Carleton University Art Gallery.

# Photo-Justin Womacott

#### TALKING AFRICAN

These photos provide a partial view of the 2011 exhibition Conversation Pieces: African Textiles From Barbara and Bill McCann's Collection. The exhibition was curated by Catherine Hale, a Carleton BA grad who, at the time, was working on her PhD at Harvard University in Cambridge, Mass. "Conversation Pieces was my first major exhibition project, and I am incredibly grateful that I had the opportunity to work closely with Sandra Dyck," says Hale. "Her many accolades over the years are a testament to her curatorial talent, but what I found particularly striking was her generosity and patience as a mentor. Throughout the creative process, she offered her guidance and expertise while encouraging me to develop my own vision for the show. My work with Sandra not only inspired me to pursue a curatorial career—it equipped me with the skills necessary to make that possible. In my new role as curator of African and non-Western art at the University of Iowa Museum of Art [in Iowa City], I strive to embody Sandra's model of extraordinary professionalism in my own practice."



#### **SELLING ART**

Michèle Provost of Gatineau is best known for embroidery—politically charged creations unlike anything grandma ever made. In 2008, Dyck curated an exhibition called *Selling Out* by this daredevil artist. For the show, Provost created action figures trading cards and comic book covers in a humorous but biting examination of the way art from masters such as Picasso and Monet has become just another commodity. Dyck won a writing award from the Ontario Association of Art Galleries for the *Selling Out* catalogue. "Sandra shows a rare combination of intellect and practical intelligence, in equal doses," says Provost. "Working with her on *Selling Out*, I found that she could really listen and was instantly able to focus on how to best convey the spirit of the work—first logistically in the gallery but also analytically and contextually as in the exhibition catalogue."



#### PRIZED CATALOGUE

Pictured above is the undated stone sculpture *Dancing Woman* by Nutaraluk Iyaituk, from CUAG's Priscilla Tyler and Maree Brooks Collection of Inuit Art. This work was part of a 2009 show called *Sanattiaqsimajut*. The gallery's Inuit art includes about 1,600 works and is one of the most important such collections in Canada. This exhibition was curated by Ingo Hessel, one of the country's leading Inuit art experts, with Dyck behind the scenes editing the catalogue. That catalogue won first prize in 2009 for design among institutions with budgets less than \$750,000 from the American Association of Museums and recognition in 2010 as Art Publication of the Year from the Ontario Association of Art Galleries.



#### **BIG CHALLENGE**

Dyck is particularly proud of this 2012 exhibition, *Milutin Gubash*: *All in the Family*. "I was thrilled with how this challenging mix of photographs, installation work and four videos came together beautifully in the gallery under the thematic of the family, which is so strong in Milutin's work," she says. "Milutin and I worked very hard on refining the selection of works and layout for the show. The goal when installing any exhibition is to make it appear effortless and seamless, but a huge amount of work goes into making this happen." This exhibition was a 10-year survey of the Serbian-born, Montreal-based artist whose diverse work investigates his personal, social and cultural identity. Gubash casts himself (and his family and friends) in his work, using this motley crew to tell stories that blur the real and the fantastic, fact and fiction, past and present.



#### A FISH TALE

Justin Wonnacott's exhibition at Carleton, titled I Remember and I Forget, was named one of the 10 best things seen or heard in Ottawa in 2010 by the Citizen's arts-editor-at-large, Peter Simpson. Wonnacott's exhibition, mainly showing portrait-like photographs of fish, was curated by Dyck. The titles were informative. For example, the image above is called There are more carp raised for food than any other fish, and no two look alike. No one could view that show and ever again look the same way at a cooked or uncooked fish on a plate. Wonnacott gave them emotions, and the fish, about to be eaten, weren't all happy. Wonnacott has won the Karsh Award (the city's top photography prize), taught at the University of Ottawa and, at Carleton, has become a regular photographic chronicler of exhibition vernissages. Wonnacott shot many of the photographs for this article.



#### ONLY IN CANADA

Truly Canadian: Inuit Art and National Identity was a Carleton exhibition of Inuit art during the winter of 2011-12. The curator was Michelle Bauldic, above, a PhD student in Canadian studies at Carleton. The exhibition explored how Inuit art has come to be perceived by Canadians as "ours" and how the federal government has utilized it as a means of articulating national identity at home and abroad. Bauldic was mentored by Dyck. "I oversee every aspect of the work of students such as Michelle," says Dyck. "It's a hidden part of my job but extremely rewarding and extremely important professional development experience for them."

#### **ESSENTIAL ART**

Canadian Art magazine has used the term "essential reading" to describe Dyck's catalogue for the 2009 Carleton exhibition Shuvinai Ashoona Drawings. The exhibition, curated by Dyck, was the first for the Inuit artist from Cape Dorset in a public gallery. Since then, Ashoona has become the "it girl" of Inuit art. Her drawings of life as it really is in the Arctic—not as imagined in some mythological past—have propelled her to stardom. Four of her drawings are in the year-long Oh, Canada contemporary art show at the Massachusetts Museum of Contemporary Art in North Adams, Mass. Pictured here is the pencil-and-ink drawing on paper, Composition (Kinngait Hotel), 2006-07, from the Carleton catalogue cover.





#### **CINEMA**

Donald Shebib's Goin' Down the Road By Geoff Pevere, BAHons/83 Part of the Canada Cinema series, edited by Bart Beaty, BAHons/93, and Will Straw, BA/78 Since its release in 1970, this lowbudget road movie about displaced Maritimers in Toronto has become one of the most influential Canadian films ever made. Critic Pevere reveals how a film produced under largely

improvised circumstances became an enduring cultural touchstone. 138 pages, University of Toronto Press, \$16.95.

#### **CURRENT AFFAIRS**

The Reputation Society: Ratings and Decis on-Making
Edited by Hassan Masum, PhD/03,

and Mark Tovey, PhD/11
Do you base decisions on online recommendations from book reviewers on Amazon, fellow customers on eBay or other TripAdvisor travellers? These websites serve as filters for our daily information overload. But how reliable are they? This book evaluates the benefits and risks of using such sites in making day-to-day decisions. 208 pages, MITPress, \$28.

Rethinking Unequal Exchange: The Global Integration of Nursing Labour Markets

By Salimah Valiani, PhD/10 Many rich countries have imported nurses from poor countries. But since the 1990s, many of these nurses have been treated as temporary migrants rather than as potential citizens. This has resulted in exploitation of the nurses. They cannot take their families with them, obtain citizenship or take a job from a different employer. 208 pages, University of Toronto Press, \$27.95 paper and \$65 cloth.

Social Work, Social Justice, and Human Rights, Second Edition By Colleen Lundy, MSW/79, professor of social work

The second edition of this social-work text addresses the issues of social justice and human rights. It also includes a discussion of the role of social work in both promoting peace and responding to the environmental problems facing humanity. 384 pages, University of Toronto Press, \$39.95.

#### **FICTION**

And the Seas Shall Turn to Lemonade
By Sandra Nicholls, BA/78
As it gently skewers and satirizes life in
small towns and small universities, this
novel weaves a tale of four lost souls
who, curiously, find love and happiness
in a community of their own accidental
making. With its unconventional plot
and eccentric characters, this novel just
might change the way you see academic
life. 263 pages, CreateSpace, \$20.

All We Leave Behind
By David Baird, BA/04
John Morgan's relationship with his father is nearly nonexistent, he barely speaks to his sister, and he has no real friends. Even worse, he learns his brother and niece have been killed.
With no one to lean on, John begins to re-evaluate his life, his relationships and why he has trouble connecting with others. 288 pages, iUniverse, \$27.95 hardcover and \$17.95 softcover.

Could Be: New Fiction
By James Little, BA/82
The title story of the short fiction
collection, "Could Be," was shortlisted
for the 2004 CBC Literary Awards.
Another, "River Ran North," is part of a
forthcoming historical novel. The book
also contains some irreverent drawings

of 2006 federal election candidates. 70 pages, Mezzaforte, \$9.95.

Eleven Pipers Piping
By C.C. Benison, pen name of
Douglas Whiteway, BJ/80
This is the second of 12 planned
murder-mysteries set in England
in which Anglican priest Father
Christmas doubles as amateur sleuth.
Last year, it was Twelve Drummers
Drumming, and next year will be Ten
Lords Leaping. In this year's Pipers,
the annual Robert Burns dinner in an
English village offers haggis, a dead
body and an uninvited guest. 416
pages, Doubleday Canada, \$29.95.

Family Album
By Kerry Kelly, BJ/98
Cynthia Wilkes is a former literary notable with a bleak future. Then an unlikely protege comes calling, unleashing a chain of events that will force Wilkes, and those closest to her, to redefine the idea of family and of self. 192 pages, Dundurn, \$19.99.

#### Reconciliation

By Dorothy Speak, MA/75 Through incidents of crime, suicide, accident, illness and death, this book of short stories places families, marriages and friendships under pressures that take relationships to the point of ruin. Yet the characters manage to heal and to rise above the crises of life. 334 pages, self-published, \$20.

The Women Gather
By Katalin Kennedy, BA/ 73
"Fascinating and uplifting," says the
Cornwall Free News in a review of this
novel that records the road women
have travelled from the present into
a projected future. The year is 2066,
and women from around the world
are gathering to experience some
momentous and mystical events. 215
pages, Baico Publishing, \$20.

#### HISTORICAL FICTION

Counter Currents
By Shaun J. McLaughlin, MJ/96

Here is a story set in the years 1837 to 1845, a time of smugglers, river pirates, rebels, war and freedom fighters. The teenage hero, Ryan, encounters it all. He also finds love. Most scenes are set against the grandeur of the Thousand Islands during the drama of the Patriot War in 1838. 290 pages, Raiders and Rebels Press, \$17.99.

Disorderly Notions
By Tom Darby, political science
professor
In 1989, the Berlin Wall fell. For
Professor Hamilton West, it was not
just the end of an era but of history
itself. West goes on sabbatical,
travelling around Europe with a band
of misfits. Simultaneously, he begins
writing a history of his relatives, the
eccentric Benjamin family. All these
narratives unite into what is billed as a
frank, funny and, at times, foul story.
398 pages, Iguana Books, \$30.99.

Not in My Father's Footsteps
By Terrence Rundle West, BA/62
This novel is set in the Depression
of the 1930s. In Montreal, economic
problems have exacerbated tensions
between different ethnic and
religious groups. For young, single,
unemployed men, one option is to
ride the rails. Another is to go to
Spain to fight the Fascists. 352 pages,
General Store Publishing, \$22.95.

#### HISTORY

Give Me Shelter: The Failure of Canada's Cold War Civil Defence By Andrew Burtch, BAHons/01, PhD/09

It's fortunate that the Soviet Union never dropped a nuclear bomb on Canada, because this country was unprepared to deal with the devastation that would have followed. This Canadian War Museum historian has combed the archives to show how governments at all levels and the public at large failed to come to grips with what could have been a nuclear holocaust. 277 pages, UBC Press with the Canadian War Museum, \$32.95.

Warlords: Borden, Mackenzie King and Canada's World Wars
By Tim Cook, history lecturer
The Parliament Hill portraits of
Sir Robert Borden and Mackenzie
King hang on each side of the main door into the House of Commons.
The men are described simply as
Canada's wartime leaders. Is that how these two prime ministers should be defined? This book examines how these men governed themselves and the country during two world wars.
464 pages, Allen Lane Canada, \$34.

London Clubland: A Cultural History of Gender and Class in Late-Victorian Britain

By Amy Milne-Smith, BHum/00 This is an academic history of the famed gentlemen's clubs of London at the turn of the 20th century, their height of power and influence. The book details the club lifestyle, along with troubled marriages, contested urban space, shifting boundaries of class and a robust masculine culture in decline. 308 pages, Palgrave Macmillan, \$85.

Patriot War Along the New York-Canada Border
By Shaun J. McLaughlin, MJ/96
In November 1838, 200 idealistic
Americans attacked Upper Canada in a campaign to free its colonists from alleged British tyranny. Many died by musket, bayonet and the noose.
Others became slave labourers in Tasmania. That raid, the Battle of the Windmill, was one of several during 1838 in which American aggressors and rebellious Canadians fought British and Canadian militia. 206 pages, The History Press, \$19.99.

Herschel Island Qikiqtaryuk: A Natural and Cultural History of Yukon's Arctic Island

By Christopher Burn, MA/83, PhD/86, professor, Environmental Studies Herschel Island lies just off the northern tip of Yukon in the Beaufort Sea. This book presents the island's fascinating history as a home to

aboriginal peoples, whalers, trappers and police officers and, in the 1970s, as the logistical centre for the offshore oil boom. Now it's a territorial wilderness park. 138 pages, Wildlife Management Advisory Council (North Slope), \$39.95.

Le Chien d'or/The Golden Dog: A

#### LITERATURE

Legend of Quebec
Edited by Mary Jane Edwards,
director of the Centre for Editing Early
Canadian Texts
The Golden Dog by William Kirby
is a 19th-century romance novel
that vividly details the intertwined
French and English foundations of
Canada. The book has a complicated
publishing history that has resulted in
severe distortions of the text. This new
bilingual version is meant to return the
text to the author's original intentions.
1,152 pages, McGill-Queen's
University Press, \$39.95.

#### **MEDIA**

Fighting Words: Canada's Best War Reporting
By Mark Bourrie, MJ/04
This is a collection of some of the very best journalism created by or about Canadians at war. The writing spans 1,000 years of history, from the Vikings' fight with First Nations to Canada's contemporary battles in Afghanistan. An introduction, explaining the limits placed on the writer, precedes each news report. 424 pages, Dundurn, \$29.99.

How Canadians Communicate IV:
Media and Politics
Edited by Chris Waddell, director,
School of Journalism and
Communication, and David Taras
This fourth volume analyzing political
discourse in Canada focuses on
how Twitter, Facebook and other
social media affect politicians, the
mainstream media and voters.
Contributors to the book include
former CBC heavyweight Elly
Alboim (now an associate professor
in the School of Journalism and

Communications) and Reform party guru Tom Flanagan. 396 pages, Athabasca University Press, \$34.95.

A Thousand Farewells: A Reporter's Journey From Refugee Camp to the Arab Spring
By Nahlah Ayed, MJ/97
In this memoir, Ayed describes the myriad ways Arabs have fought oppression and loss. Ayed saw this first-hand, initially as a child living in a Jordanian refugee camp for Palestinians and later as an adult working as a CBC television reporter, facing great personal danger covering various Middle East hot spots. 356 pages, Penguin Group Canada, \$32.

Alternative Media in Canada
Edited by Kirsten Kozolanka, BA/75,
MJ/87, PhD/03, assistant professor
in the School of Journalism and
Communication; Patricia Mazepa,
MA/97, PhD/03; and David Skinner,
professors in the Department of
Communication at York University.
This book is billed as the first
comprehensive analysis of the state
of alternative and independent media
in Canada. Topics include the ethnic
media, feminist periodicals, community
television and right-wing media. 348
pages, UBC Press, \$90.

#### **PHILOSOPHY**

and Human Nature
By Lee MacLean, assistant professor, political science
Philosopher Jean-Jacques Rousseau was known to say that free will distinguishes humans from animals. But did Rousseau really believe that? Through research of key texts and letters, The Free Animal offers a new and original exploration of Rousseau's views on free will, just in time for the 200th anniversary of the philosopher's birth. 304 pages, University of Toronto Press, \$55.

The Free Animal: Rousseau on Free Will

#### **POETRY**

Waking in the Tree House
By Michael Lithgow
This is the first collection of poems by

Lithgow, a PhD candidate in the School of Journalism and Communication.
The poems, according to the publisher, reflect curiosity, astonishment and candour as Lithgow visits a derelict rooming house, a hospital room, a junk shop, a Cape Breton farmhouse and the old Jewish Quarter in Cracow. 64 pages, Cormorant Books, \$18.

#### **POLITICS**

Governmentality: Critical Encounters
By William Walters, professor of political
science

Governmentality is a concept developed 30 years ago by French philosopher Michel Foucault. It is a constantly evolving concept that can perhaps best be defined as "the art of government." This book promises to offer advanced undergraduate and graduate students a highly accessible guide to debates about power and governmentality. 190 pages, Routledge, \$39.95.

International Relations and the First Great Debate
Edited by Brian Schmidt, associate professor of political science
Back in the 1940s, realists and idealists hotly debated the future of international relations. That debate continues to colour contemporary views of the world. This book calls upon a field of experts from Europe and North America to present their views on what has been called "the first great debate" of international relations. 172 pages, Routledge, \$56.95.

North America in Question: Regional Integration in an Era of Economic Turbulence
Edited by Jeffrey Ayers and Laura
Macdonald, professor, department of political science
Can North America survive as a region in light of the politics of the global economic crisis? In this book, leading analysts from Canada, the United States and Mexico analyze the challenges sweeping the continent and the faltering political support for North American regionalism. 416 pages, University of Toronto Press, \$32.95.

Power Trap: How Fear and Loathing Between New Democrats and Liberals Keep Stephen Harper in Power—and What Can Be Done About It By Paul Adams, assistant professor, School of Journalism and Communication

In 2011, the Harper Conservatives won a majority with a minority of votes. What if the opposition parties worked together? Could they beat the Tories next time? This book shows how the ambitions, animosities and hidden agendas of opposition parties prevent Canadians from getting the kind of government they want. 296 pages, Lorimer, \$22.95.

#### SOCIAL ISSUES

The Secret Sex Life of a Single Mom By Delaine Moore, BJ/93 This book is meant to be a funny and empowering story for married moms, such as Moore, who suddenly find themselves single. It is a reminder that when life slams you down, sexual passion can be reignited. A little fire won't burn you; it can awaken you. 256 pages, Seal Press, \$19.50.

Toward Improving Canada's Skilled Immigration Policy: An Evaluation Approach

By Christopher Worswick, professor of economics, Charles M. Beach and the late Alan G. Green

This is an analysis of the strengths and weaknesses of the point system used to screen new immigrants. The book also identifies the policies that affect how well immigrants do after arriving in Canada. The book won the 2012 Doug Purvis Memorial Prize of \$10,000 from the Canadian Economics Association. 158 pages, C.D. Howe Institute, \$21.95.

Tour et détours: Le mythe de Babel dans la littérature contemporaine
By Catherine Khordoc, BJ/90, MA/93, associate professor, French department
This book examines how contemporary francophone writers use the Tower of
Babel biblical story. The novels analyzed reinterpret the myth in various ways, raising questions about translation, multiculturalism, plurilingualism and

#### THESIS: NOTES FROM AN UNFINISHED WORK

On September 10, 2001, Andrew Caddell, BA/86, MJ/02, left Geneva, happy to have completed interviews for an exciting project on the influence of the media on world events.

As part of his Master of Journalism thesis, Caddell had interviewed six leaders in the United Nations community for a series of profiles to be published in the Montreal Gazette and CanWest news.

The next day, however, when the World Trade Center towers came crashing down, so too did Caddell's immediate plans to publish.

"I knew the market for those stories was gone," recalls Caddell, "and the world had changed. At the time, few people knew what was coming next—a worldwide war on terror, a depression. I had some use for the interviews in my thesis, as these heads of organizations agreed that the news media heavily influenced their decisions. And I had that on the record."

Caddell never gave up on the research and a decade later found a way to give the project added significance. After gradually compiling the material into book form, in May of this year he donated the publishing rights to the university, with all revenues going to support the School of Journalism and Communicaton. The dossier is available in the university library and the journalism resource centre.

—Tony Martins

nationalism. 272 pages, University of Ottawa Press, \$29.95.

#### YOUNG ADULT LITERATURE

How to Make a Golem and Terrify People

By Alette Willis, BAHons/95, MA/97, PhD/07

At the University of Edinburgh, Willis researches the ways people use stories to understand their experiences, give meaning to their lives and make everyday decisions. After hours, Willis writes her own stories, including this children's book set at Corstorphine Hill. The book draws on Scottish and European folklore to explore the dangers of making choices based on fear. The main character, a girl named Edda, is always afraid, and new boy Michael claims he can make a golem to protect her. But can he? The book won Scotland's 2011 Kelpies Prize for children's literature and is now being marketed in North America. 239 pages, Floris Books, \$9.99.

Coming Clean and Dawn Patrol
By Jeff Ross, BA/97, MA/05
Prolific Ottawa-based author Jeff Ross
has two new titles this year from Orca
Book Publishers for children and young
adults. In Coming Clean, Rob wants
to be a DJ, but in his first gig, a girl
overdoses and his brother is implicated.
In Dawn Patrol, a surfer disappears
in Panama, and his friends, Luca and
Esme, risk more than just big waves to
find him. Coming Clean: 128 pages,
\$9.95. Dawn Patrol: 160 pages, \$9.95.

The Vindico
By Wesley King, BJ/09
The first in a planned series, The
Vindico is a story about a group of
supervillains who have long been
battling the League of Heroes. The
villains are aging and devise a plan to
kidnap a group of teenagers to take
over for them. How hard can it be
to teach teens to be evil? It's more
complicated than the villains think. 304
pages, Putnam Juvenile, \$18.

# Status Updates

Career highlights, reinventions, product launches, marriages and births. What's your story? Tweet your update @CarletonAlumni or email us at magazine\_editor@carleton.ca



SOUND IDEAS Paul Jasen, MA/05, PhD/12, left; Ryan Stec, a master's candidate in the Azrieli School of Architecture & Urbanism; Dipna Horra, BArch/98; and Matthew Edwards, BArch/08, MArch/11, coorganized a symposium exploring the links between sound and space at an event in October called Electric Fields. The annual showcase of digital culture takes place in Ottawa.

#### 1950s

■ Paul Leduc, BJ/52, (shown in photo, at left) received the Quebec National Assembly Medal of Honour for assembly debates he reported in the now defunct Montreal Star from 1958 to 1961. Quebec did not have a Hansard-type report of assembly debates until 1963, and assembly historians are using newspaper coverage to reconstitute debates. Paul published his memoir, The Life, Times and Travels of Paul Leduc, in 2008.

#### 1970s

Patricia Abbott, BA/77, is the coauthor of a chapter on Canada's



choral landscape in the recently published *Cambridge Companion* to *Choral Music*, edited by Boston University's André de Quadros and published by Cambridge University Press.

Glen D. Armstrong, BScHons/74, MSc/76, a member of The Alberta Carbohydrate Science Group, won the Brockhouse Canada Prize, which recognizes outstanding Canadian teams of researchers from different disciplines who have produced achievements of international significance in the natural sciences and engineering in the past six years. Armstrong is head of the University of Calgary's department of microbiology, immunology & infectious diseases and a member of the Snyder Institute for Chronic Diseases.

Bruce Bowie, BEng/72, MEng/78, DPA/82, and a team of engineering grads from 1972 are planning a reunion for May 2013, as part of the engineering faculty's 50th anniversary celebration, and are seeking lost classmates. Contact Bruce at bowie.kehoe@rogers.com to be added to the organizers' email newsletter.

Dale Fawthrop, BAHons/70, has retired from education after many years in the classroom. For the past 15 years, he has served as a councillor and deputy mayor on the town council of Amherst, N.S. Dale is enjoying a wonderful time as a father of three and a grandfather of four. Former classmates may contact him at dfawthrop@eastlink.ca.

Chris Henderson, BAHons/79, received the Mayor's City Builder Award for his work on the 3i Summit on Environmental Sustainability and with the Ottawa Strategic Circle

ALUM ALBUM Peter Joynt, BA/02, graduated with a degree in economics and works in marketing at Innovapost in Ottawa. Away from the cubicle, he is a rapper known as The Joynt. His latest CD is called Self-Sampled and includes the song "Capcity," which is best described as a love letter to Ottawa. The video for that song went viral in early 2012 and can be found online.

Dinner and the group 1000 Solar Rooftops. The award was presented in October in Ottawa.

#### 1980s

Andrew Casey, BA/88, is the new president and CEO of BIOTECanada, an Ottawa-based lobby group for Canada's biotechnology sector. Casey was with the Forest Products Association of Canada previously.

Greg Farrell, BCom/88, was named new president of Giant Tiger in July. He has been the company's chief

financial officer since 2007.

Kimberly Fawcett, BA/87, a Paralympic athlete and former Canadian Forces captain, received a 2012 Amazing Person of the Year Award at CTV's Amazing People Gala. The inaugural event was held in Ottawa in October.

Jessica London, BA/84, was appointed executive director of the Council for Canadian American Relations in July. The organization, formerly called American Friends of Canada, was



established by David Rockefeller and Pierre Trudeau in 1972.

#### 1990s

■ Matthew Bailey, BCom/92, wrote and published the book Complete Guide to Internet Privacy, Anonymity & Security, available from Amazon in print and Kindle versions.

John Besley, BJ/98, was appointed the Ellis N. Brandt Chair in Public Relations at Michigan State University in East Lansing in the spring. He was head of the journalism and mass communication program at the journalism school of the University of South Carolina in Columbia.

Shane Pinder, MEng/96, has been appointed head of the Engineering Centre of Excellence at the Manukau Institute of Technology in Auckland, New Zealand. In this role, he is responsible for 30 members of faculty and staff, 400 students and technology transfer initiatives.

Peggy Taillon, BAHons/98, president of the Canadian Council on Social Development, received the

2012 CTV Viewer's Choice Award at the network's inaugural Amazing People Gala, which took place in October in Ottawa.

■ Rob Thomas, BJ/99, MJ/06, and his wife, Leana Van der Vliet, welcomed their third child, Josie, on June 1, 2012.

#### 2000s

Derek Antoine, PhD/02, and Darcy Knoll, BJ/05, received a Media Award of Excellence from Options Bytown, a housing organization, in June. They launched the Ask Me Ottawa campaign online and in print to share stories on homelessness.

Louise Boutin, BID/03, and Doug van den Ham, BArch/02, MArch/04, are thrilled to announce the birth of their first child, Samuel Jan van den Ham, born April 2012. They reside in Ottawa.

Daniel Cardamore, BEng/02, director of advanced technologies at Research In Motion, was named one of 40 top entrepreneurs under 40 years of age by the Ottawa Business Journal in June. Carda-



more is responsible for product prototyping and research.

May Chazan, MA/05, PhD/11, won the 2012 Distinguished Dissertation Award from the Canadian Association for Graduate Studies. The \$1,500 award recognizes doctoral students who make an original contribution to their field.

Tina Depko, BJ/02, received the prestigious Stephen Shaw Award for 2011 Reporter of the Year at the Ontario Community Newspaper Association awards gala in April in Toronto. Depko also placed second in the Environment Ontario award category for Best Environmental Feature. Depko is the political reporter for the Burlington Post.



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CALIFORNIA DREAMING Carleton alumni in San Francisco's booming start-up community met to talk about their entrepreneurial smarts and share business strategy tips at a gathering earlier this year. It took place at the offices of Getaround—a car-sharing service that connects nearby users via its online app. It was co-founded by Jessica Scorpio, BAHons/09 (front row, second from right). Also at the event: (back row, L-R) Paul Chesser, chief development officer, Carleton University; Rahim Bhimani, BID/11, Design Strategy Intern at fuseproject; Shane Booth, BID/02, owner and product designer at Criminalize Boring; Amanda Argast, BJ/02, writer; Vlad Mares, BEng/10, lead web developer at Alphonso Labs; K.G. Nesbit, BA/96; Bryan English, BMath/07, software engineer at Gumroad; Terry Worona, BCS/10, mobile software engineer at Getaround; Les Nagy, BEng/96, sales engineer at Transmode Systems (front row, L-R): Chad Harber, BID/07, industrial designer, New Deal Design; Meghan Murray, BAHons/07, press attaché at Getaround, Scorpio; Corrie Hobin, BA/02, BAHons/11, senior development officer, Faculty of Engineering and Design, Carleton University.

# From Student Politico to Alumni Boss

Jay Nordenstrom on his plans to lead the 125,000-strong alumni base and keep them connected

WRITTEN BY JAMES HALE PORTRAIT BY LUTHER CAVERLY

There may be no baby pictures to prove it, but those who know him suspect that little Jay Nordenstrom, BA/02, wore Carleton's colours from his earliest days in the town of Russell, 40 kilometres southeast of Ottawa. Today, at 35, there's no question that he bleeds red, white and black. A former head of the Carleton University Students' Association, he has remained connected to the university since graduation and became president of the Carleton University Alumni Association in July.

A true political animal, he spent eight years managing government relations for a rail sector association before becoming executive director of the Canadian branch of the North American Insulation Manufacturers Association. In the 2006 municipal election, he challenged long-time Ottawa councillor Clive Doucet and finished second with more than a third of all the votes cast. Maybe there was influence from Mayor Jim Watson, BA/83, who presided at Nordenstrom's wedding in July 2010.

A man who adopted the *Mad Men* look long before Don Draper hit television, Nordenstrom wears classic suits that hide a former punk rocker with forearm tattoos of family crests and the words Dignity. Equality. Unity. Honesty.

#### You have devoted a lot of time to Carleton over the years. What keeps you engaged?

I stay involved because of the people I have met through Carleton. My experiences date back to when I was a little kid and my parents enrolled me in Paul Armstrong's basketball summer camp on campus. I am still friends with Paul, and we both remain actively involved with our alma mater. You can say it's in my blood. My father worked at Carleton for many years, and both my mother and sister graduated from CU. I have had many mentors and friends from Carleton who have



helped me out along my way. I am simply trying to repay that debt.

#### What are your goals as CUAA president?

I want to build on the successes of my predecessors. We've done a lot of work to get to where we are today. Collectively, we have restructured and modernized our governance model, created, supported and engaged chapters on campus, across the country and around the world. As president, I will engage more of our members and give them a reason to come back to campus to remember their time at Carleton.

# How do you see Carleton differentiating itself from other post-secondary institutions?

I like to tell the story of my cousin, who was a student leader in his time at Carleton. At one point, he was a beer company executive and hired

summer students annually. He told me that he found himself time and time again hiring Carleton students because they never said the words "I can't." He discovered that Carleton students always found a way around a problem and never gave excuses, never a hint of entitlement. That is Carleton for me. We are the graduates who are sometimes underestimated but always overachieve.

You're a generation younger than previous CUAA presidents. How do you think your view of the relationship between the university and alumni might be different than in earlier times? Relationships are relationships no matter how young or old you are. We are all connected by our shared experiences of being graduates of Carleton University, whether it was in the 1940s or today. The campus might have changed, but our character has remained.  $\square$ 

Karen Foster, MA/12 and Dale Spencer, PhD/10, released a report called Reimagining Intervention in Young Lives: Work, Social Assistance, and Marginalization in November at the John Howard Society in Ottawa. It looks at government intervention in the lives of young people on the margins.

Raphaël Guévin-Nicoloff, BPAPM/12, received a Fulbright Fellowship to pursue a master's degree at Johns Hopkins University. He plans to study international relations at the university's Paul H. Nitze School of Advanced Studies in Washington, D.C., where he will focus on international economics, Canadian studies, and American foreign policy.

- Steve Junker, BEng/04, and Erin Junker (nee Rollins), BJ/05, are parents to Myla Junker, born June 29, 2012, in Ottawa.
- Dahlia McKrae, BJ/02, and her husband, Aurelian, welcomed their son, Liviu Aurel, on February 4, 2012, weighing six pounds three ounces. Dahlia works as a human resources adviser for Parks Canada.

Branden Miller, BAHons/07, MA/08, is an associate lawyer at

Greenspon, Brown & Associates in Ottawa. He practises both criminal defence and civil litigation, with a focus on claims against the police. He is also a member of the leadership team of the Nordic Walk for Cancer Survivorship, which raises funds for the Maplesoft Cancer Survivorship Centre in Ottawa.

Mark Oldershaw, BA/10, received a bronze medal in canoeing at the London Olympic Games this past summer.

■ Lydia Parafianowicz, BJ/10, is a copy editor at Tommy Hilfiger Europe, based in Amsterdam. She is responsible for all written content produced there. She interned at Wedding Bells magazine in Toronto and at In Style UK in London before working as a web editor at Frame Publishers, also in Amsterdam.

Zsofi Schvan-Ritecz, BArch/08, MArch/10, is an intern architect at Cannon Design in Vancouver, B.C. His team's design for the Laurier Brantford YMCA athletic complex was awarded the American Institute of Architect's Progressive Architecture award in February.

Lauren Spaxman (nee Furtney), BA/04, and her husband, Corey Spaxman, welcomed the arrival of their daughter, Avely Lynn, on May 13, 2011, in Hamilton, Ont. Avely is further welcomed by big sister Emerson.

Derek Voisin, BEng/05, and Marianne Ibell, BAHons/08, married on July 2, 2011, in Ottawa. They met on Marianne's 20th birthday seven years ago, at Oliver's Pub.

Nadia Zaid, BMus/06, and Ashley Martyn launched the Barrhaven Music Academy in July 2012.



#### IN MEMORIAM

Alice Elizabeth (Betty) Baird, BJ/69
Albert Baldock, BA/74, BAHons/85
Archie Barr, BA/70
Ronald Bosquet, BA/77, DPA/85, MA/89
Iris Buckland, BA/80
Judith Budden, BA/77
Ross Buskard, BA/53
George Cameron, BScHons/72, MSc/82
Jackie Carson, BA/12
Harmandeep Singh Chahal, BCom/11
Chris Chenoweth, BJ/84
William Coderre, BSc/63
Daniel Cofo, BArch/76
Michael Cohen, BSc/87

Charles Connolly, BCom/65 Thomas Coughlin, BJ/51 Margaret Davidson, BAHons/86 Paul Delaney, BA/81 Helen Derrane, MSW/68 Marilyn Donnelly, MA/74 Madeleine Dupuis, BA/73 Wilfred Egan, BSc/41 Garrett Elsey, BAHons/12 Patrick Flain, BA/72 Martha Flavelle, BAHons/88 Richard Fleming, BA/65 Gregory Gorman, BCom/45 Ian Gunn, BA/72 Sophia Hamelijnck, BA/66 Lynn Hardwick-Howes, BA/84

Kristen Hatz, BAHons/09 Christopher Hayduk-Costa, BIB/09 Robert Hayes, BSc/69 Julia Hill, BA/74 Dorothy Hodgson, MSW/66 Inez Hoey, BA/69, DPA/75 Stanley Horrall, MA/66 Gary Ironside, MSc/74 Ingrid Ivanovs, BAHons/81 Donald Jones, BA/74 Frank Jones, BA/65 Oleh Kandyba, MEng/90 Maureen Kellerman, BA/79 John Kirkconnell, BSC/62 John Knobel, BA/65, BAHons/71 Marvyn Kuss, BA/77

# It's Where the Modern World Found Its Origins

In conversation with Christopher Riopelle—curator of post-1800 paintings at London's National Gallery—about his fascination with the period

#### WRITTEN BY JULIE BEUN

Christopher Riopelle, BAHons/73, right, has also worked at the Philadelphia Museum of Art and the J. Paul Getty Museum in Los Angeles, has published widely and has lectured everywhere from the American College in Paris to New York University. And that's just what's on page one of his CV. He was recently awarded the Order of the Dannebrog by Queen Margrethe of Denmark for services to Danish art. We caught up with him at home in London.

### Your career has covered a lot of ground. Was there a fork-in-the-road moment?

I was heading toward an academic career, teaching at NYU, when out of the blue, a serendipitous call came offering me a job at the J. Paul Getty Museum. Everything crystallized in that moment.

#### What is it about the post-1800 period that fascinates you?

Well, it is where the modern world found its origins. I've been moving that idea forward by doing more contemporary art. In art and literature, there is a small number of great scenes—like love, death, birth, faith—that artists keep studying. In that sense, even though the tools at our disposal have improved, they're the same chains of concern.

#### Is there one work that speaks to you?

Certain Renoir portraits from the 1860s and 1870s are very powerful. At that moment, everything he was doing was so exploratory—they were making it up as they went along.



## The name Jean-Paul Riopelle resonates in Canada as a noted Quebec artist. Any relationship?

The painter Jean-Paul was a cousin a few removed—the Montreal side of the family as opposed to mine, the Ottawa side.

#### How has the internet changed how we view art?

Nothing online can ever compare with the actual physical viewing of a work of art. That's why museums continue to be so essential. But the extraordinary amount of information and the ability to compare anything around the world almost instantly can't help broadening us.

#### Was there a formative mentor in your career?

I was very much influenced by my professor at Carleton, Clifford Brown, who died at the beginning of this year. His enthusiasm drew in a lot of people.

#### What's your message to Carleton's current art history students?

It is a wonderfully international world, and if you get into it, you can end up anywhere, dealing with any kind of people in any circumstances. The best thing is for young students to prepare themselves for that.  $\square$ 

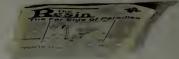
Hilda Lane, BA/67 Janet Laverance, BA/97 Ronald Leroux, BA/77 Hugh MacDougall, professor of history and former dean, St. Patrick's College Stephen Derek Mackie, BEng/97 Jay MacPherson, BA/51 Janet Ruth Marr, BJ/60 Donald Colborne McEown, LLD/11 Gloria McIntosh, BA/74, BAHons/78 James McLaurin, BAHons/81 Mark Meleskie, BEng/86 David Metcalfe, BA/80 Denise Moncion, BSW/54, MSW/55 Stephen J. Murphy, BSC/49 Estelle Myhal, BA/73

William Neddow, BJ/62 Byron Nicholls, BAHons/71 Kevin O'Connell, BA/75 Sheila O'Farrell, BA/75 Corinthia Paul, MA/97 Russell Peacock, BA/74 Hazel Pidock, BAHons/78 Gordon Pinder, BA/67 Wilson Purser, BA/72 Frederick A. Reid, BCom/63 Rene Richard, BA/84 William Ritchie, BCom/66, MA/75 Patrick Ryan, BCom/49 Mathieu Saumure, BIT/08 Satinder Singh, BEng/92 Bonnie Lee Smith, BAHons/90

Daniel Stovel, MA/79 Margaret Svenningsen, BA/56, BJ/57 Thomas Swoger, BCom/88, BA/94 Mavis Telford, BA/89 Dylan Thomas, BEng/98 Linda Thomas, BA/76 Evelyn Thomson, BA/77 John Valcour, BA/58 Stefan Voroney, BA/95, BscH/00 Bernard Wand, former faculty Hugh Waldie, BA/63 Kevin Watson, BEng/85 Beatrice Wickett-Nesbitt, LLD/95 Elizabeth Mary Williams, BA/86 Margaret Wood, MA/95 Maier Zelman, MA/70













#### **Print lives!**

ddly redolent of cheap air freshener—that dorm-room staple—Carleton's residence newspaper, *The Resin*, has risen from the black bin of media history.

Launched as the *Pho-paw* in 1973 and presumed dead from mismanagement in 2008, the resurrected *Resin* is a tabloid aimed at an on-campus community larger than Dawson City, Yukon, or Carman, Man.

"We believe a newspaper is still the most effective way to reach all 3.500 residence students," says Joel Tallerico, vice-president, administration, for the Rideau River Residence Association (RRRA), the arm's-length publishers of the born-again biweekly.

Historically, *The Resin* has focused on the timeless challenges and distractions of residence living, with such memorable headlines as:

YEARBOOK WILL BE LATE AGAIN—April 1982
RESIDENCE HOCKEY DRAFT A FARCE—February 1983
COUNCIL MEETING LONGER THAN EXPECTED—
November 1985

WE ALL DESERVE MICROWAVES—November 1991 REAL JUICE: ONLY AVAILABLE AT LUNCH—October 1999

This time around, *The Resin*'s new editor-in-chief, second-year j-schooler and Frontenac House resident Luke Bradley, promises less emphasis on campus news—"*The Charlatan* has a lock on that,"—and more features and profiles in aid of his proclaimed mission "to help build a residence community."

But, of course, there's always the possibility of an *All the President's Men* moment such as the one delivered in the late 1970s by then *Resin* editor-in-chief Edward Greenspon, who went on to hold a like position with *The Globe and Mail*. It was Greenspon who brought down his own bosses at RRRA by exposing their taste for champagne. lobster, and cigars on the student dime.

Would Bradley do the same in the unlikely event that comething similar happened on his watch?

"Oh. absolutely," he says. "My job is to keep them



























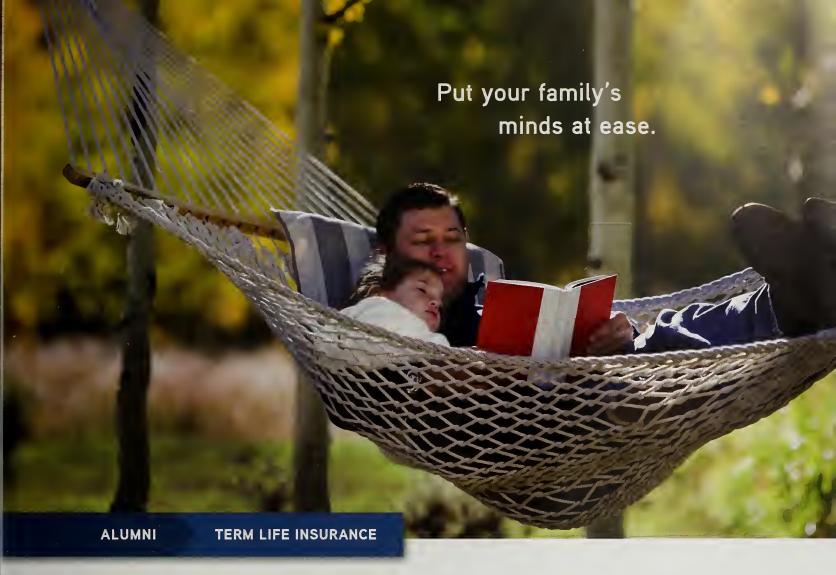












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